

LOYOLA COMMUNICATION ARTS
DEPARTMENT

PRESENTS A

WESTERN
FILM FESTIVAL

MONDAY, DECEMBER 4th to FRIDAY, DECEMBER 8th / 1967

LOYOLA COLLEGE
7141 SHERBROOKE ST. W.
Tickets available at the door.

F. C. SMITH AUD.
MONTREAL 28, QUE.

EVENING \$1.00

AFTERNOON \$0.75

DECEMBER 4 at 8 P.M.

DECEMBER 5 at 4 P.M.

JOHN FORD'S

"MY DARLING CLEMENTINE" (1946)

WITH HENRY FONDA

- "if there is such a thing as the greatest western of all time, this must be it."
- what happened when Wyatt Earp and Doc Holliday faced the Clanton's at the O.K. Corral — but-oh-so-much-more.
- an epic of sheer beauty, maturity and human warmth.



JOHN FORD (1895 —)

- a legendary figure, still active after over 130 films.
- a creator of the folklore of the American West; the all time King of the Western, from 1917 on: / *The Iron Horse*, *Stage Coach*, *Cheyenne Autumn*.
- the American epic of the west: the pioneers, the simple virtues, a breadth of vision, the violence and serenity.
- the matchless simplicity of style, the beauty of the west.

HENRY FONDA:

- along with Stewart, one of the few remaining giants of the American cinema.
- his presence synonymous with honesty, integrity, sincerity, a quiet strength.
- "the man every American would like to be".

DECEMBER 5 at 8 P.M.

DECEMBER 6 at 4 P.M.

ANTHONY MANN'S

"THE NAKED SPUR" (1953)

WITH JIMMY STEWART

- a tight, intense, violence-filled film with a stunning performance by Jimmy Stewart.
- the spiritual journey of a bounty hunter riding through a world of bitterness, cruelty and beauty.



JIMMY STEWART:

- a long brilliant career.
- the early Stewart, the "different" kind of star — that peculiar voice, the awkward, slow speaking, gawky young man nervously reacting to a slick world — now evolved into a tough, mature, cynical loner who can beat the world on its own terms.

ANTHONY MANN (1906 - 1967)

There are two Anthony Mann's: the capable technician who directed non-westerns (police documentaries such as *T-Men* and spectaculars such as *El Cid*); and the great director of westerns — *Winchester 73*, *Thunder Bay*, *The Far Country*, *The Man from Laramie* (all starring Jimmy Stewart), *The Tin Star* and *Man of the West*.

Not one of Hollywood's all time greats, only in his westerns did Mann reach the heights in films, which became embodiments of man's spiritual struggle.

DECEMBER 7 at 8 P.M.

DECEMBER 8 at 4 P.M.

HOWARD HAWKES'

"RIO BRAVO" (1958)

WITH JOHN WAYNE, WALTER BRENNAN, DEAN MARTIN

HOWARD HAWKES (1896 —)

- another of the great Hollywood veterans.
- dismissed by many American critics as having wasted his talents on strictly commercial ventures, Hawkes is revered by a large international colony as the very greatest of directors.
- *Bringing up Baby*, *Only Angels have Wings*, *The Big Sleep*, a few of his many hits in all genres. And the great westerns *Red River*, *The Big Sky*, *El Dorado*.
- Hawkes, the supreme classicist. His heroes, complex men aware of their vulnerability, stand up to the impossible; but because they face life with style, with a rugged elegance they go on. Films basically about human friendships.



RIO BRAVO (1958)

- an international box office success praised as one of the greatest film classics by European critics.
- Wayne, Martin and company face almost impossible odds, but they have a code, and they have style.

JOHN WAYNE:

Big John, the Hawkes hero par excellence. Wayne always stands ten feet high, laconic, cool, tough, triumphant — a mythical embodiment of the American male, not subtle, not perfect, but one hundred percent convinced. And, ultimately, on the side of right and decency.

HENRY KING'S

"THE GUNFIGHTER"
(1950)

STARRING — GREGORY PECK

JOHN FORD'S

"WAGON MASTER"
(1950)

Another Great Western Epic

DECEMBER 8 at 8 P.M.

THE WESTERN

The western is *our* epic, our myth, our art form. When created by a John Ford, an Anthony Mann, or a Howard Hawkes — to name but a few — westerns scale the heights of cinematic art and express perennial attitudes of men face to face with certain aspects of the human situation. Often simple, often naive, yet often mature and subtle, westerns follow man on his adventure through life.

The poetry of sheer beauty, of violence, of whirlwind action: the picture of man and nature, the struggle to go on living, the joy in this breathtaking universe of ours — and on it goes.

Critics and film historians rave. Bergman, for example, rates John Ford as the finest film director in the world; and by almost common consent, the western is considered the most cinematic art form, *the* art form of North America.

And yet, North Americans tend to dismiss westerns, knowing the conventions too well, they are blinded to the artistic human dimensions. The conventions we all know indeed. But what counts is what goes on *within* these conventions, how the artist shapes the material to communicate visions of man in terms of sheer artistic delight.

Our western film festival hopes to tackle this problem head on. Presenting some of the great (though often unacknowledged) western classics with accompanying personalities, commentary, audio-visual fun and music, we hope to share with you four evenings of insight and enjoyment.

**N.B. Afternoon sessions — screening of the films only.
Evening sessions — introductory talks, highlites and screenings.**
